

unBroken

For Wind Ensemble, Grade 5
By Randall D. Standridge (ASCAP)

Full Score

Instrumentation

2 Piccolo
4 Flute 1
4 Flute 2
2 Oboe
2 Bassoon
1 Eb Soprano Clarinet (opt.)
3 Bb Clarinet 1
3 Bb Clarinet 2
3 Bb Clarinet 3
3 Bb Clarinet 4
2 Bb Bass Clarinet
1 Bb Contra Bass Clarinet
3 Eb Alto Saxophone 1
3 Eb Alto Saxophone 2
2 Bb Tenor Saxophone
2 Eb Baritone Saxophone

3 Bb Trumpet 1
3 Bb Trumpet 2
3 Bb Trumpet 3
3 Bb Trumpet 4
2 Horn in F 1
2 Horn in F 2
2 Horn in F 3
2 Horn in F 4
2 Trombone 1
2 Trombone 2
2 Trombone 3
1 Bass Trombone
2 Euphonium (B.C.)
2 Euphonium (T.C.)
4 Tuba
1 String Bass
1 Synthesizer

2 Percussion 1: Bells/Anvil
2 Percussion 2: Crotales
2 Percussion 3: Marimba/Chimes/Tam-Tam
2 Percussion 4: Vibraphone/Chimes/Anvil/Tam-Tam (shared w Perc.9)
2 Percussion 5: Xylophone/Waterphone
2 Percussion 6: Timpani/Wind Chimes
2 Percussion 7&8: Triangle/Snare Drum, Bass Drum
2 Percussion 9: Low Triangle/Crash Cymbals/Sus. Crash Cymbal/China Cymbal/Splash Cymbal/Tam-Tam
2 Percussion 10: Finger Cymbals/Suspended Cymbal/Four Toms/Ride Cymbal/Tambourine

Complete Set \$150.00 Extra Conductor Score \$30.00 Extra Part \$8.00



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unBroken

By Randall D. Standridge

Program Notes

During my childhood, my mother suffered a complete nervous breakdown and psychotic break with reality.

Before this happened, there were many warning signs that she was experiencing mental health issues. There were moments when she would cry for no discernable reason, when her mood and character would change in an instant, and moments when she would seem withdrawn from everyone. However, these were infrequent and, as so, we all assumed that she was fine. She was *not* fine.

Unknown to us, and even to herself, our mother was battling depression. Growing up in the time period when they did, both of our parents had been conditioned to see mental health problems as sources of shame, signs of weakness, and a failing of character. Due to this, they did not seek help even though they both knew something was wrong. The pressure built, the problems multiplied, and finally, one day, it all became too much for her to bear. My mother's breakdown was so severe that she was hospitalized for over a year. It was a terrifying ordeal as my two brothers, my father, and I watched her battle this crippling illness. However, there are two things that I will never forget from that time. First, I remember my mother's strength in fighting her way back to us. And second, I remember my father's unwavering faith and fidelity to her as he stood by her side, kept the household together, and cared for both her and us as best he could.

Their bond did not break.

Our family did not break.

After this experience, the taboo of discussing mental health was removed from our household. My mother was diagnosed with severe depression and, upon returning home, started proper treatment for her condition. Any time she would begin to experience the onset of a particularly bad episode, she sought the help she needed and managed to prevent another such breakdown. As with anyone who lives with depression, she has good days and bad days, but the fear of identifying as a person with a mental health issue and the stigma surrounding it has been lifted. My father is still by her side, supporting her in any way she needs, just as he always has during their 50+ years of marriage.

The title of this work, **unBroken**, is in reference to three things. First, is a description of my mother, who has learned to manage her illness and thrive in spite of it. Second, it is a reference to our family, and how both my father and mother worked to ensure that it remained whole. My parents are my heroes, and I am not shy about saying it. Their strength and this experience has also made me completely unafraid to utter the following statement:

My name is Randall Standridge, and I live with depression.

Third, many people throughout the world experience mental illness. Too many are afraid of what others will think and what may happen to their relationships, their jobs, and their families if they seek help. They are afraid that they will be seen as "weak", "defective", or "broken." It is my hope that this work may provide a starting place for productive discussions and be another tool that will help knock down the social barriers that prevent those that need help from seeking it. This piece of music is dedicated to my parents, Ron and Shirley Standridge, and to all of the people and families who live with the challenges of mental illness.

Lastly, to those who may be experiencing similar problems, please know this:

You are not weak.

You are not defective.

You are not broken.

Peace, Love, and Music

-Randall Standridge, April 30, 2021

About the work and its thematic content:

unBroken begins inside the mind of the individual afflicted with mental illness. Overlapping pitches and pleasant dissonance reflect the workings of a mind in conversation with itself. The "family" motive, a series of five notes articulated in the piano, is first introduced here (representing my parents, myself, and my two brothers). The "mind" theme, a three note motive that conveys both beauty and peace (D-flat, C, A-flat), is first heard in the tenor voices and is repeated as the thought cloud develops. However, it becomes distorted by a half step (D-flat, C, A), introducing an element of bitterness. Warning signs and cracks begin to become evident as various thoughts and emotions race and compete with each other until the individual cries out to silence them.

A solo flute introduces the next segment, as the individual tries to navigate the world and their life. The melody ("Shirley's Theme") is hopeful, melancholy, and brave. As it continues, it becomes distracted as the inner mind begins to exert more and more influence on the outer life. A twelve-tone matrix is first heard in the piano, as the individual's ability to cope begins to waver. A dialogue ensues in which the individual tries to assert their hold on the illness, assuring everyone that they are fine. The theme becomes more and more desperate as the individual struggles to keep themselves together; they make one last herculean attempt before the inevitable break occurs.

The work takes on a sinister, playful character as the individual enters a manic state. The clarinet introduces a new melody which is built on the distorted mind motive and leads the listener through a series of short episodes as the individual's mood and character change violently. Thoughts rush, leading nowhere, and in a whirl of turmoil and noise, the individual sees the world and themselves through a distorted lens. The atonal matrix and distorted mind motives are combined into a cacophony of rage and destruction as the individual loses control of their life.

In the silence that follows, a lone clarinet sounds, bravely pulling itself from the wreckage. The individual begins the difficult process of acknowledging the illness and beginning to face it. Its strength and its confidence build until it emerges into a fanfare that is simultaneously triumphant and melancholy, able to cope with its problems but aware of the challenges that lie ahead in living with this burden. The main theme returns as the individual resumes their life, unbroken and whole, but changed. The work ends as it began, inside the mind of the individual. There is still dissonance, but the dissonance is pleasant and peaceful. The final crescendo sounds as the individual looks towards the future with hope.

Thematic Elements:

Family Motive



At peace (Db, C, Ab)



Mind motive

Distorted (Db, C, A)



Shirley's Theme



12-Tone Matrix

	I ₀	I ₁₁	I ₈	I ₇	I ₄	I ₃	I ₉	I ₁₀	I ₁	I ₂	I ₅	I ₆	
P ₀	D	D ^b	B ^b	A	G ^b	F	B	C	E ^b	E	G	A ^b	R ₀
P ₁	E ^b	D	B	B ^b	G	G ^b	C	D ^b	E	F	A ^b	A	R ₁
P ₄	G ^b	F	D	D ^b	B ^b	A	E ^b	E	G	A ^b	B	C	R ₄
P ₅	G	G ^b	E ^b	D	B	B ^b	E	F	A ^b	A	C	D ^b	R ₅
P ₈	B ^b	A	G ^b	F	D	D ^b	G	A ^b	B	C	E ^b	E	R ₈
P ₉	B	B ^b	G	G ^b	E ^b	D	A ^b	A	C	D ^b	E	F	R ₉
P ₃	F	E	D ^b	C	A	A ^b	D	E ^b	G ^b	G	B ^b	B	R ₃
P ₂	E	E ^b	C	B	A ^b	G	D ^b	D	F	G ^b	A	B ^b	R ₂
P ₁₁	D ^b	C	A	A ^b	F	E	B ^b	B	D	E ^b	G ^b	G	R ₁₁
P ₁₀	C	B	A ^b	G	E	E ^b	A	B ^b	D ^b	D	F	G ^b	R ₁₀
P ₇	A	A ^b	F	E	D ^b	C	G ^b	G	B ^b	B	D	E ^b	R ₇
P ₆	A ^b	G	E	E ^b	C	B	F	G ^b	A	B ^b	D ^b	D	R ₆
	RI ₀	RI ₁₁	RI ₈	RI ₇	RI ₄	RI ₃	RI ₉	RI ₁₀	RI ₁	RI ₂	RI ₅	RI ₆	

Matrix introduction in piano



About the Composer

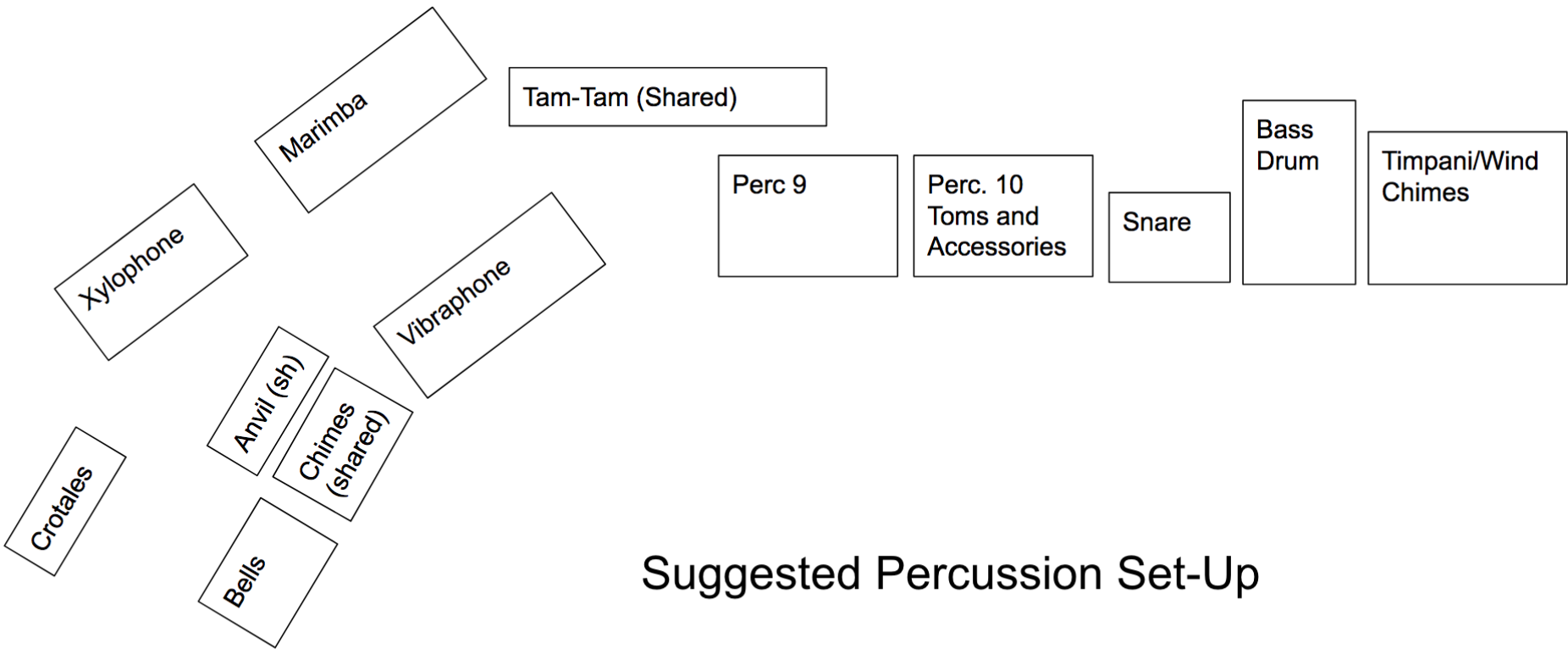


Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his husband, Steven Cazort, and their two dogs (on purpose) and three cats (on accident).

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com



Suggested Percussion Set-Up

Piano

Conductor

Score
Duration: 13:00

unBroken

Dedicated to my parents, Ronald "Ron" Darrell Standridge and Shirley Ann Standridge

Randall D. Standridge
(ASCAP)

Dawning $\text{♩} = 44$

4

The score is for a symphonic band and includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, E Clarinet, B Clarinet 1 & 2, B Clarinet 3-4, B Bass Clarinet, Contrabass Clarinet, E Alto Saxophone 1 & 2, B Tenor Saxophone, E Baritone Saxophone, B Trumpet 1 & 2, B Trumpet 3-4, Horn in F 1-2 & 3-4, Trombone 1 & 2, Trombone 3, Bass Trombone, Euphonium, Tuba, String Bass, Piano, Percussion 1-10, Triangle, and Bass Drum. The score is in 4/4 time with a tempo of quarter note = 44. It features various dynamics such as pp, p, mf, mp, and f, and includes performance instructions like 'Mute', 'motor off', and 'let vibrate as indicated by pedal mark'. The score is divided into measures 1 through 6.

Picc. *mf* *p*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. *mf* Div. *mf*
 Bsn. *mp* *pp*
 E. Cl. *mf*
 B. Cl. 1 *mp* *mf*
 B. Cl. 2 *mp* *mf*
 B. Cl. 3-4 *mp* *mf*
 B. Cl. *mp* *pp*
 Cb. Cl. *mp* *pp*
 A. Sx. 1 *mp* *p* *pp*
 A. Sx. 2 *mp* *p* *pp*
 T. Sx. *mp* *pp*
 B. Sx. *mp* *pp*
 B. Tpt. 1 *mf*
 B. Tpt. 2 *mp* *pp*
 B. Tpt. 3-4 *mp* 4. Mute (up 8va) *mp* 3.
 Hn. 1-2 *mp* a2 *mf*
 Hn. 3-4 *mp* *pp*
 Tbn. 1 *mp* *pp*
 Tbn. 2 *mp* *pp*
 Tbn. 3 *mp* *pp*
 B. Tbn. *mp* *pp*
 Euph. *mp* *pp*
 Tuba *mp* *pp*
 Bass
 Piano *mf*
 Perc. 1 *mf*
 Perc. 2 *mf*
 Perc. 3
 Perc. 4 (hard vibe mallets) *mf*
 Perc. 5 (hard acrylic mallets) *mf*
 Perc. 6 *mf*
 Perc. 7-8 *mp* *ppp*
 Perc. 9
 Perc. 10

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *ff*

Bsn. *mf* *pp* *mf* *f*

E. Cl. *mf* *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3-4 *mp*

B. Cl. Div. *mf* *p* *mp*

Cb. Cl. *mf* *p* *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf* *pp* *mp*

T. Sx. *mf* *f*

B. Sx. *mf* *p* *mp*

B. Tpt. 1 *pp* *p* *Open*

B. Tpt. 2 *p* *mp*

B. Tpt. 3-4 *pp* *mp*

Hn. 1-2 *mf* *pp* *p*

Hn. 3-4 *mf* *pp* *p*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

B. Tbn. *mf* *p* *mp*

Euph. *mf* *f*

Tuba Bass *mf* *p* *mp*

Piano *ff*

Perc. 1 *ff*

Perc. 2

Perc. 3 Marimba (med. hard yarn mallets) *mf* (double strokes)

Perc. 4 *mf* (double strokes)

Perc. 5 *mf* *ff*

Perc. 6 Wind Chimes (metallic) *mf*

Perc. 7-8 Snare Drum *mf*

Perc. 9 Tam-Tam *pp* *p*

Perc. 10

Picc. *mf*³

Fl. 1 *subito p* *ppp*

Fl. 2 *subito p* *ppp*

Ob.

Bsn. *mf*³

E. Cl.

B. Cl. 1 *pp* *ppp* *One Player*

B. Cl. 2 *pp* *ppp*

B. Cl. 3-4 *pp* *ppp*

B.

B. Cl. *mf*³ *mf*³ *p*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2 *pp* *pp* *One Player*

Hn. 3-4 *pp* *ppp*

Tbn. 1 *p* *ppp* *p*

Tbn. 2 *p* *ppp* *p*

Tbn. 3 *p* *ppp* *p*

B. Tbn.

Euph. *Solo* *p*

Tuba

Bass *pp* *p* *Div.*

Piano *p* *mf* *p* *mf* *mf*

Perc. 1 *mf* *p*

Perc. 2 *p*

Perc. 3

Perc. 4 *(hard vibes/mets)* *mf* *p*

Perc. 5 *Waterphone (bowed)* *f*

Perc. 6

Perc. 7-8 *mp* *mp* *pp* *pp*

Perc. 9 *Tam Tam (scrape fast with metal beater)* *mp* *f* *Rub Tam-Tam with Superball*

Perc. 10

142

146

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Bass

Piano

Note: normal octave

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

Rake all keys

Chimes

Suspended Crash Cym. (stick)

Four Toms (sticks)

142

143

144

145

146

147

ff

sfz

mf

f

fp

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3-4

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

f

fp

ff

ff (Ch)

ff (Ch)

ff (Ch)

mf

China Cym.

148

149

150

151

152

153

For Preview Only, Purchase required for performance

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

B.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

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Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba Bass

Piano

Perc. 1

Perc. 2

Perc. 3
Marimba (hard yarn mallets)

Perc. 4
Anvil (hammer)

Perc. 5

Perc. 6
C to B

Perc. 7-8

Perc. 9
(Ch)

Perc. 10
(Ch)

178

179

180

181

183

Picc. *sfz*
 Fl. 1 *sfz*
 Fl. 2 *sfz*
 Ob. *sfz*
 Bsn. *mf* *cresc.* *ff*
 E. Cl. *sfz* *mf* *ff*
 B. Cl. 1 *sfz* *mf* *ff*
 B. Cl. 2 *sfz* *mf* *ff*
 B. Cl. 3-4 *sfz* *mf* *ff*
 B. Cl. *mf* *cresc.* *ff*
 Cb. Cl. *mf* *cresc.* *ff*
 A. Sx. 1 *ff*
 A. Sx. 2 *ff*
 T. Sx. *ff*
 B. S. *mf* *cresc.* *ff*
 B. Trpt. *mf* *cresc.* *ff*
 B. Trpt. 2 *mf* *cresc.* *ff*
 B. Trpt. 3-4 *mf* *cresc.* *ff*
 Hn. 1-2 *ff*
 Hn. 3-4 *ff*
 Tbn. 1 *mf* *cresc.* *ff*
 Tbn. 2 *ff*
 Tbn. 3 *ff*
 B. Tbn. *mf* *cresc.* *ff*
 Euph. *ff*
 Tuba Bass *mf* *cresc.* *ff*
 Piano *f* *ff*
 Perc. 1 *sfz* *mf* *ff*
 Perc. 2 *sfz*
 Perc. 3 *mf* *cresc.* *ff*
 Perc. 4 *p* *ff*
 Perc. 5 *mf* *cresc.* *ff*
 Perc. 6 *p* *ff*
 Perc. 7-8 *fp*
 Perc. 9 *ff*
 Perc. 10 *mf* *cresc.* *ff*

*Note: up 8va
 *Note: up 8va
 *Note: up 8va
 B to C
 Crash Controls

Tam-Tam
 Reararticulate Hit
 Chimes

184 185 186 187 188 189

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

A. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

ff

pp

p

mf

ppp

niente

Mute

motor on

F to G, C to B

Note: down 8va

(bowed)

Vibraphone

Waterphone (bowed)

(Key Signature Re-established)

poco rit.

a tempo

poco. accel.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

B.

b. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

One Player

pp

mf

p

mp

L. Hand

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3-4

B.

b. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3-4

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Bass

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10

1. Solo

pp

f

mp

Faster, with passion $\text{♩} = 90$

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

E. Cl. *f* *ff*

B. Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

B. Cl. 3-4 *f* *ff*

Cb. Cl. *fp* *ff*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1 *fp* *ff*

B. Tpt. 2 *fp* *ff*

B. Tpt. 3-4 *fp* *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

B. Tbn. *fp* *ff*

Euph. *ff*

Tuba Bass *fp* *ff*

Piano *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Chimes

Perc. 4 *ff* Vibraphone (hard vibe mallets)

Perc. 5 *ff*

Perc. 6 *fp* *ff*

Perc. 7-8 *f* *p* *ff* *p*

Perc. 9 *f* *ff*

Perc. 10 *f* *ff*

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Picc.

Fl. 1 Solo *mf* Tutti *mf*

Fl. 2 *p*

Ob.

Bsn. *pp* Div. *mf*

E. Cl.

B. Cl. 1 *pp* *mf*

B. Cl. 2 *pp* *mf*

B. Cl. 3-4 *pp* *mf*

B. Cl. 3-4 *pp* *mf*

Cb. Cl. *pp* *mf*

A. Sx. 1 *pp*

A. Sx. 2 *pp*

T. Sx. *pp*

B. Sx. *pp*

B. Tpt. 1 *pp*

B. Tpt. 2 *pp* Mute

B. Tpt. 3-4 *pp* Mute

Hn. 1-2 *pp* *mp* *mf*

Hn. 3-4 *pp* *mp* *mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba Bass *pp* *mf*

Piano *mp* *mf*

Perc. 1 *mp* (brass mallets) *mf*

Perc. 2 *mp* *mf*

Perc. 3

Perc. 4 (med. hard vibe mallets) *mp* *mf*

Perc. 5

Perc. 6

Perc. 7-8

Perc. 9

Perc. 10 *mf*